



PITTSBURGH SYMPHONY ORCHESTRA

Principal Bassoon Audition June 2023

I) SOLO

MOZART

Concerto in B-flat major, K. 191

- Movement I: m. 35 – m. 71
- Movement II: m. 7 – m. 20

II) ORCHESTRAL EXCERPTS – Bassoon 1

BEETHOVEN

Symphony No. 4

- Movement II: m. 8 – m. 17
- Movement II: m. 59 – m. 61
- Movement IV: m. 15 – m. 25
- Movement IV: m. 184 – m. 190

BRAHMS

Symphony No. 3

- Movement I: m. 61 – m. 69
- Movement I: m. 89 – m. 103
- Movement III: m. 110 – m. 142
- Movement IV: beginning – [A]

MOZART

Overture to Marriage of Figaro

- m. 101 – m. 123
- m. 139 – m. 171

MOZART

Symphony No. 35, "Haffner"

- Movement IV, Finale: m. 9 – m. 37

RAVEL

Boléro

- 3 m. after [2] – [3]

RAVEL

Piano Concerto in G major

- Movement I: [9] – [10]
- Movement III: 5 m. after [14] – 1 m. after [16]

(Bassoon 1 & 2 combined)

RIMSKY-KORSAKOV

Scheherazade

- Movement II: m. 5 – [A]
- Movement II: 1 m. after [L] – [M]

SHOSTAKOVICH

Symphony No. 9

- Movement IV: m. 10 (cadenza) through to Movement V: m. 27

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PITTSBURGH SYMPHONY ORCHESTRA

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| SHOSTAKOVICH | Symphony No. 10 <ul style="list-style-type: none">○ Movement I: [29] – 1 m. after [32]○ Movement IV: [149] – 1 m. after [150]○ Movement IV: 1 m. before [192] – [194] |
| STRAVINSKY | <i>The Rite of Spring</i> <ul style="list-style-type: none">○ Beginning – 1 m. before [4]○ [12] – 7 m. before [13] |
| STRAVINSKY | <i>Pulcinella Suite</i> <ul style="list-style-type: none">○ Movement 3b, Allegro: 2 m. before [36] – [39]○ Movement 5, Toccata: 1 m. before [69] – 6 m. after [70]○ Movement 6, Gavotta: [81] – end of movement |
| TCHAIKOVSKY | Symphony No. 4 <ul style="list-style-type: none">○ Movement II: m. 274 – end |
| TCHAIKOVSKY | Symphony No. 5 <ul style="list-style-type: none">○ Movement I: [Q] – 13 m. after [Q]○ Movement III: m. 18 – m. 27○ Movement III: [B] – 9 m. before [E]○ Movement III: 6 m. before [G] – 1 m. after [G] |
| TCHAIKOVSKY | Symphony No. 6 <ul style="list-style-type: none">○ Movement I: beginning – m. 12○ Movement IV: m. 2 – m. 36 |

Sight-reading may be asked in any round of the audition. Candidates may be asked to play orchestral passages and/or chamber music with members of the wind section in the final round. Repertoire list is subject to change.

The official pitch of the PSO is A=440

MOZART: Concerto in B-flat major, K. 191

o Movement I: m. 35 – m. 71

Allegro
33

Solo
f

40

46

mp *f* *p*

51

cresc.

54

f

59

mf *f* *mp*

64

67

f

Ossia:

The musical score is written for a single bassoon part. It begins with a tempo marking of 'Allegro' and a measure number of 33. A bracket indicates the start of a 'Solo' section, which begins with a forte (*f*) dynamic. The score consists of eight staves of music, with measure numbers 33, 40, 46, 51, 54, 59, 64, and 67 marked at the beginning of their respective staves. The music features various musical notations including slurs, trills (marked 'tr'), and dynamic changes. An 'Ossia' section is provided at the end of the solo, enclosed in a bracket. The score concludes with a final bracketed measure.

MOZART: Concerto in B-flat major, K. 191

○ Movement II: m. 7 – m. 20

Andante ma Adagio

The musical score is written for the Principal Bassoon part, measures 7 through 20. It is in B-flat major and 3/4 time. The tempo is marked 'Andante ma Adagio'. The score is written on a single staff with a bass clef. Measure 7 begins with a forte (f) dynamic and a sixteenth-note triplet. Measure 8 has a mezzo-forte (mf) dynamic. Measure 9 has a piano (p) dynamic. Measure 10 has a mezzo-forte (mf) dynamic. Measure 11 has a piano (p) dynamic. Measure 12 has a mezzo-forte (mf) dynamic. Measure 13 has a piano (p) dynamic. Measure 14 has a piano (p) dynamic. Measure 15 has a piano (p) dynamic. Measure 16 has a piano (p) dynamic. Measure 17 has a piano (p) dynamic. Measure 18 has a piano (p) dynamic. Measure 19 has a forte (f) dynamic. Measure 20 has a piano (p) dynamic and ends with a double bar line and a repeat sign.

6 *mf* *p*

10 *mf* *p* *mf*

14 *p*

19 *f* *p* 2

BEETHOVEN: Symphony No. 4

o Movement II: m. 8 – m. 17

Bassoon 1

Adagio

5

Viol. I

cresc. - - f

10

p

cresc. - - sf

p

16

A

cresc. - - - f

BEETHOVEN: Symphony No. 4

- Movement II: m. 59 – m. 61

Bassoon 1

(Adagio)



BEETHOVEN: Symphony No. 4
o Movement IV: m. 15 – m. 25

Bassoon 1

Allegro ma non troppo

2 7 Viol. I

f *p*

19 *cresc.* *ff*

The musical score for Bassoon 1 consists of two systems. The first system covers measures 15 to 18. Measure 15 has a dynamic of *f*. Measure 16 has a dynamic of *p*. Measure 17 has a dynamic of *f*. Measure 18 has a dynamic of *p*. The second system covers measures 19 to 25. Measure 19 has a dynamic of *cresc.*. Measure 20 has a dynamic of *ff*. Measure 21 has a dynamic of *ff*. Measure 22 has a dynamic of *ff*. Measure 23 has a dynamic of *ff*. Measure 24 has a dynamic of *ff*. Measure 25 has a dynamic of *ff*.

BEETHOVEN: Symphony No. 4

- Movement IV: m. 184 – m. 190

Bassoon 1

(Allegro ma non troppo)

176

f *f* *f* *f*

2

Solo

dolce *p*

188

f

E

BRAHMS: Symphony No. 3
○ Movement I: m. 61 – m. 69

Bassoon 1

(Allegro con brio)

61 *p legg.* *cresc.* *f* *ff*

65

68 *f*

BRAHMS: Symphony No. 3

o Movement I: m. 89 – m. 103

Bassoon 1

(Allegro con brio)

The musical score for Bassoon 1 is presented in three systems. The first system, starting at measure 89, features a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic and includes a box labeled 'F' above the staff. The second system, starting at measure 94, includes a piano (*p*) dynamic, a *dim.* (diminuendo) marking, and a 'Solo' instruction above the staff. The third system, starting at measure 101, includes a piano (*p*) dynamic and a box labeled 'G' above the staff. The score is enclosed in large square brackets on the left and right sides.

BRAHMS: Symphony No. 3
○ Movement III: m. 110 – m. 142

Bassoon 1

(Poco Allegretto)

108 *p* **G**

120 *dolce*

129 *dim.* *dolce*

135 *p dim.* *p* **H**

BRAHMS: Symphony No. 3

o Movement IV: beginning – [A]

Bassoon 1

Allegro

p e sotto voce

dim. *p mezza voce*

pp **A**

MOZART: Overture to Marriage of Figaro

o m. 101 – m. 123

Bassoon 1

(Presto)

The musical score for Bassoon 1 consists of three staves. The first staff begins at measure 101 with a large bracket on the left. It contains a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The second staff starts at measure 109 and continues the melodic line with similar rhythmic patterns and slurs. The third staff begins at measure 118 and ends with a large bracket on the right. It features a forte (*f*) dynamic marking and concludes with three measures of whole notes, each marked with a '1' above the notehead.

MOZART: Overture to Marriage of Figaro

o m. 139 – m. 171

Bassoon 1

(Presto)

129 **1** **3** *pp*

140

146 **1** **1** *f* *p*

157

162 1-6 2 3 4 5 6 *f*

170

MOZART: Symphony No. 35, "Haffner"

o Movement IV, Finale: m. 9 – m. 37

Bassoon 1

Presto

The musical score for Bassoon 1 is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Presto'. The score consists of six staves of music, each beginning with a measure number: 8, 13, 19, 24, 29, and 34. The first staff (measures 8-12) is enclosed in a large bracket on the left and begins with a forte dynamic marking 'f'. The subsequent staves (measures 13-18, 19-23, 24-28, 29-33, and 34-37) continue the melodic and rhythmic patterns. The final staff (measures 34-37) is enclosed in a large bracket on the right and ends with a fermata over the final note.

RAVEL: *Boléro*

- 3 m. after [2] – [3]

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Boosey & Hawkes, Inc. for the sole
purpose of the Pittsburgh Symphony
Orchestra Bassoon audition.*

Bassoon 1

(Tempo di Bolero: moderato assai)

The musical score is written for piano and includes the following elements:

- Introduction:** A 4-measure piano introduction in 3/4 time, marked with a square box containing the number 2. It begins with a treble clef and a key signature of one flat (B-flat).
- Solo Section:** A 16-measure solo section, marked with a square box containing the number 1 and the word "Solo". It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *mp* (mezzo-piano). The melody is written in the treble clef, and the bass line is in the bass clef. The solo section is marked with a square box containing the number 1 and the word "Solo".
- Second Section:** A 16-measure section, marked with a square box containing the number 2. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. This section is marked with a square box containing the number 2.
- Third Section:** A 16-measure section, marked with a square box containing the number 3. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. This section is marked with a square box containing the number 3.
- Fourth Section:** A 16-measure section, marked with a square box containing the number 4. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. This section is marked with a square box containing the number 4.

RAVEL: Piano Concerto in G major

○ Movement I: [9] – [10]

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Bassoon 1

(Meno vivo)

9 FAGOTTI
Solo
mf vibrato

10 Tempo 1°
mf *ff* 8

RAVEL: Piano Concerto in G major

○ Movement III: 5 m. after [14] – 1 m. after [16]

Bassoon 1 & 2 combined

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(Presto)

8- [14] *f* 3 *p*

[15] *mf* *p*

[16] *p*

RIMSKY-KORSAKOV: Scheherazade

o Movement II: m. 5 – [A]

Bassoon 1

Lento. Recit **3** **Solo.** *dolce espressivo*

Viol. Solo *Cad. capriccioso, quasi recitando*

A n tempo **10** *rit. assai.* **DD**

RIMSKY-KORSAKOV: Scheherazade

o Movement II: 1 m. after [L] – [M]

Bassoon 1

Recit. Moderato assai.

[Lento] *fz* *lento* *3* *largo* *p* *accl.* *cresc.* *poco rit.* *tempo*

[M] **Tempo** *f* *lento* *3* *largo* *p* *accl.* *cresc.* *poco rit.* *tempo*

Clar. I. *f* *lento* *3* *largo* *p* *accl.* *cresc.* *poco rit.* *tempo*

Solo. *p* *rit. molto*

7 5 9 10 11

SHOSTAKOVICH: Symphony No. 9

- Movement IV: m. 10 (cadenza) through to Movement V: m. 27

Bassoon 1

IV

Largo

Tuba

3 Trb., Tuba

Cadenza Solo

f espress.

f *mf dim.* *p*

Trb., Tuba 3 Trb., Tuba

Cad.

p *f* *p cresc.* *f* *p*

23 *morendo* *p* *pp* *pp* *attacca*

V

Allegretto

p

9

19

SHOSTAKOVICH: Symphony No. 10
○ Movement I: [29] – 1 m. after [32]

Bassoon 1

Fac. I
♩ = 108

[29]

p

30

cresc.

31

mf

32

p cresc.

]

The musical score for Bassoon 1, measures 29 to 32, is presented on five staves. The key signature is one sharp (F#) and the time signature is 3/4. Measure 29 begins with a dynamic of *p* (piano). Measures 30 and 31 show a crescendo, with measure 31 marked *mf* (mezzo-forte). Measure 32 begins with a dynamic of *p* (piano) and a crescendo. The score is enclosed in large square brackets at the beginning and end.

SHOSTAKOVICH: Symphony No. 10

o Movement IV: [149] – 1 m. after [150]

Bassoon 1

(Andante ♩ = 126)

Fag. I Solo

[149]

p dolce *cresc.*

f *p cresc.* *f* *4 dim.* *4* *4*

[150]

p *4* *cresc.* *f dim.* *pp*

SHOSTAKOVICH: Symphony No. 10

o Movement IV: 1 m. before [192] – [194]

Bassoon 1

(Allegro $\text{♩} = 176$)

Celli
Bassi

Fag. I Solo [192]

p

[193]

[194]

The image shows a musical score for Bassoon 1, measures 192-194. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked as Allegro with a quarter note equal to 176 beats per minute. The score begins with a bracketed section for measures 192-194. Measure 192 features a solo for the first Bassoon (Fag. I Solo) starting with a piano (*p*) dynamic. The score continues through measures 193 and 194, which are marked with their respective measure numbers in boxes. The notation includes various note values, rests, and phrasing slurs.

STRAVINSKY: The Rite of Spring

o Beginning – 1 m. before [4]

Bassoon 1

Lento tempo rubato

Colla parte

Solo ad lib.

poco accel.

T^o I

in Tempo

Più mosso

poco più f

Clarinet Trill. Clarinet picc. Cor. Ing.

STRAVINSKY: The Rite of Spring

- [12] – 7 m. before [13]

Bassoon 1

Tempo I
Solo
come sopra

12 13

5

4 2

The image shows a musical score for Bassoon 1, measures 12-13 of Stravinsky's The Rite of Spring. The score is written on two staves. The top staff is in bass clef and the bottom staff is in alto clef. Measure 12 is marked with a circled '12' and measure 13 with a circled '13'. The tempo is marked 'Tempo I' and the performance instruction is 'Solo come sopra'. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. A bracket indicates a repeat of measures 12 and 13. The bottom staff has a '5' below it, indicating a fifth line. The top staff has a '4' below it, indicating a fourth line. The bottom staff has a '2' below it, indicating a second line. The score ends with a double bar line and a repeat sign.

STRAVINSKY: *Pulcinella* Suite

- Movement 3b, Allegro: 2 m. before [36] – [39]

Bassoon 1

(Allegro)

The musical score for Bassoon 1 consists of five staves. The first staff begins with a bracketed section labeled 'Solo' and contains measures 36 and 37. Measure 36 features a series of eighth notes and a half note, followed by a half rest and a quarter note. Measure 37 continues with eighth notes and a half note. The second staff contains measures 38 and 39. Measure 38 starts with a half rest, followed by eighth notes and a half note. Measure 39 continues with eighth notes and a half note. The third staff contains measures 40 and 41. Measure 40 starts with a half rest, followed by eighth notes and a half note. Measure 41 continues with eighth notes and a half note. The fourth staff contains measures 42 and 43. Measure 42 starts with a half rest, followed by eighth notes and a half note. Measure 43 continues with eighth notes and a half note. The fifth staff contains measures 44 and 45. Measure 44 starts with a half rest, followed by eighth notes and a half note. Measure 45 continues with eighth notes and a half note. The score is written in G major (one sharp) and 2/4 time. Dynamics include 'p' (piano) and 'tr' (trill). The piece concludes with a double bar line and a final measure (45) marked with a circled 39.

STRAVINSKY: *Pulcinella* Suite

- Movement 5, Toccata: 1 m. before [69] – 6 m. after [70]

Bassoon 1

(Allegro)

Handwritten musical score for Bassoon 1, Movement 5, Toccata, measures 69-70. The score is written on three staves in G major (one sharp) and 3/4 time. The first staff shows measures 1, 2, and 3, followed by a bracketed section starting at measure 69. The second staff continues the melody, with measure 70 circled. The third staff concludes the section. Handwritten annotations include "sempre stacc" and "stacc.".

STRAVINSKY: *Pulcinella* Suite

- o Movement 6, Gavotta: [81] – end of movement

Var. 2a
Allegro Più
Testo Mod.to

Bassoon 1

accomp.

(81)

(82)

(83)

(84)

The musical score is written for Bassoon 1 in a single system. It begins with a bracketed section labeled 'Var. 2a' and 'Allegro Più' with a tempo change to 'Testo Mod.to'. The key signature is one sharp (F#). The score consists of nine staves of music. The first staff starts with a bracketed section and a circled measure number 81. The second staff continues the eighth-note pattern. The third staff has a circled measure number 82. The fourth staff has a circled measure number 83. The fifth staff has a circled measure number 84. The sixth staff continues the eighth-note pattern. The seventh staff continues the eighth-note pattern. The eighth staff has a circled measure number 84. The ninth staff concludes the piece with a double bar line and a repeat sign.

TCHAIKOVSKY: Symphony No. 4

o Movement II: m. 274 – end

Bassoon 1

(Tempo I)

268 **5** *Solo* *pp*

280 *espress.*

288 **9** *Solo* *pp* *morendo*

TCHAIKOVSKY: Symphony No. 5
○ Movement I: [Q] – 13 m. after [Q]

Bassoon 1

(Allegro con anima)



TCHAIKOVSKY: Symphony No. 5

o Movement III: m. 18 – m. 27

Bassoon 1

(Allegro moderato)

17

SOLO

p

25

mf

The musical score for Bassoon 1 consists of two staves. The first staff, labeled with measure 17, begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, with a 'SOLO' marking above the staff and a 'p' (piano) dynamic marking below. The second staff, labeled with measure 25, continues the melody with similar rhythmic patterns and a 'mf' (mezzo-forte) dynamic marking. The score is enclosed in large square brackets at the beginning and end of the section.

TCHAIKOVSKY: Symphony No. 5

o Movement III: [B] – 9 m. before [E]

Bassoon 1

(Allegro moderato)

mf dolce 9 [B] dolce

mf

f f p SOLO

cre - scen - do f

p cre - p scen - do f

p nf p nf p

TCHAIKOVSKY: Symphony No. 5

o Movement III: m. 6 before [G] – 1 m. after [G]

Bassoon 1

(Allegro moderato)

The musical score for Bassoon 1 consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains measures 6 through 10. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 11 through 12. Dynamics include *p* (piano), *mf* (mezzo-forte), and a first ending bracket labeled '1'.

TCHAIKOVSKY: Symphony No. 6
o Movement I: beginning – m. 12

Bassoon 1

Adagio Solo

Kb. *pp* *p* *mp* *sf* *p* *pp* *p* *mp* *sf* *p* *p* *mf*

8 *p* *mp* *sf* *p* *p* *mf*

1 1

TCHAIKOVSKY: Symphony No. 6

o Movement IV: m. 2 – m. 36

Bassoon 1

Adagio lamentoso
Viol. I

affrettando

mf **p** **mf** **p** **mp**

mf **cresc.** **ff** **f dim. poco a poco**

Andante

mp **p** **pp** **mp** **pp**

Adagio poco meno che prima

1 **mf** **p** **mf** **p** **pp** **pp cresc.**

B espressivo

f **ff** **dim.** **con espressione** **p**

Andante

1 **pp** ***Fag. II** **cresc.**